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ABSTRACT

Developed by classroom teachers during the development phase of Minnesota's Graduation Standards, this performance package is made up of locally designed assignments that, taken together, show whether a student has learned and can apply the knowledge and skills related to creating, interpreting, and evaluating a variety of artistic expressions. It begins with reference to the particular content standard addressed in the package, the educational level of the package ("partial intermediate"), and a summary statement of the content standard. It then describes the tasks associated with the student performances: (1) discover and record story elements from an existing piece of literature; (2) create a character autobiography and complete a character interview; and (3) create script and performance. It then offers specific statements from the standard regarding what students should know and should do, the products, task description, special notes, and feedback checklists for each task enumerated in the package. (RS)

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ED 460 412

MINNESOTA DEPARTMENT OF CHILDREN, FAMILIES AND LEARNING
Example Performance Package
Minnesota Profile of Learning

Content Standard: Arts: Artistic Creativity, Performance and Expression **Level:** Partial Intermediate

Title of Package/Activity: Literature to Theater

Summary Statement of Content Standard:

Create, interpret and evaluate a variety of artistic expressions.

Description of Student Performances:

Task 1: Discover and record story elements from an existing piece of literature.

Task 2: Create a character autobiography and complete a character interview.

Task 3: Create script and performance.

FINAL ACHIEVEMENT: Use the following scoring criteria when evaluating student performance.

Scoring Criteria

4 - Performance on this standard achieves and exceeds expectations of high standard work.
3 - Performance on this standard meets the expectations of high standard work.
2 - Work on this standard has been completed, but all or part of the student's performance is below high standard level.
1 - Work on this standard has been completed, but performance is substantially below high standard level.
No package score is recorded until ALL parts of the package have been completed.

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CS 510 087

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EXAMPLE PERFORMANCE PACKAGE TASK 1
Literature to Theater

Content Standard: Arts: Artistic Creativity, Performance and Expression **Level:** Partial Intermediate

Specific Statement(s) from the Standard:

What students should do:

Theater

1. Interpret and/or perform a story based on an existing piece of literature:
   b. evaluate plot, character, theme, language, sound, and spectacle

Product(s):

A five-scene storyboard featuring the titles, setting, characters, and main actions of the five major scenes

Task Description:

Overview: In teams of five or six, students will adapt stories into storyboards through a data collection and dramatization process. In small and large group work, students will make conscious choices about adding theatrical conventions (plot, character, theme, language, sound, and spectacle) to move from written stories toward scripts which, when realized, can become staged theatrical productions.

SELECTING THE STORIES/FOLKTALES

1. The teacher will begin by choosing a collection of several stories that are part of a current curricular focus and lend themselves to dramatic interpretation (see Special Note #1). Give an overview of each story in the chosen collection and briefly highlight what the story is about so students have some knowledge about which stories have been chosen for dramatic exploration.

2. Over two or three days, the teacher will read each story aloud, approximately two stories per day. Tell students that as they listen to the stories, they should listen primarily for enjoyment. Encourage them to write down words or phrases that seem important, what the story means to them, and how they might see it later portrayed on stage. Since they do not know which stories they will dramatize, remind them to listen carefully to all stories so they can make the right decision about which story they will choose.

3. After each story is read, discuss the story and the students' initial impressions, thoughts, feelings and ideas.

4. Group students into five groups of approximately five or six and in an even number of groups. Each group will choose one of the selected stories/folktales. Give each group a copy of the story to reference and, if possible, a tape recorded version of the teacher telling the story. If this is not possible, a written copy of the story will be sufficient. Suggest that students read the story aloud.

5. Make sure that there is one story which has not been chosen by the students. In a whole class modeling activity, read the story, and then go through the "First Impressions" data retrieval sheet on an overhead projector or enlarge it on the blackboard and complete the sheet as a group. Encourage students to carefully respond and clarify their answers using support from the information provided in the story (see supplementary materials).

6. Pass out a copy of the "First Impressions" data retrieval sheet so each student can record individually the theme, characters, setting, and a sentence indicating the beginning, middle, and end of the story their group has chosen (see supplementary materials).

Task Description, continued

SMALL GROUP DISCOVERY OF STORY ELEMENTS

Discovering Beginning, Middle, and End

1. In their small groups, ask students to create freeze-frame images of the beginning, middle and end of their story. A freeze-frame is a frozen image made by collectively using group members' bodies to create images of the characters and/or objects from the selected story. Freeze-frames are an easy and safe way to move from reading and discussion to dramatization, and are a useful drama strategy for students to employ when trying to discover the elements of story. The freeze-frame is essentially a snapshot from the chosen scene, and is meant to show a dramatic "photograph" of the most interesting part of the scene. Every student must be a character or integral object in the freeze-frame image. Each group must make decisions about which characters or objects to embody in their freeze-frames, even if it demands they create characters which are not in the original story. Students will refer to their "First Impressions" data retrieval sheets to aid them in making choices about how they will portray story events dramatically. Although it is not part of the assessment, it is very useful to practice this process with one story in a large group activity before moving on to the small group work (see Special Notes, #2).

2. Ask students not to use sound, but rely only on the three images they create to tell the beginning, middle, and end of the story. Coach students to include multiple body levels in their three freeze-frames (high, middle, and low) to make it visually interesting and nonlinear, and tell them to consider a viewing audience when constructing their images. After each group has had sufficient time to structure their images, ask all groups to show their three beginning/middle/end freeze-frames for the rest of the class. Discuss what was effective in each group's frames. Ask the students who are watching the images the following questions to identify characters, themes, and information gained from visual images:
   - Who is this story about?
   - What information do we get from these images?
   - What titles could we give each of these images?
   - What might make these images more clear?

   If there is sufficient time, repeat the process, allowing students to consider their classmates' ideas and suggestions. To document the freeze-frames and allow students to view and refer back to their work, it may be useful to photograph the final freeze-frames created by the groups.

3. After their frame presentations, pass out the "Beginning/Middle/End" data retrieval sheets, one for each student (see supplementary materials). These sheets are meant to move students toward script adaptations of their stories, including visual images. Each student will turn to page one, and draw an illustration or words that describe the image they created for beginning, middle, and end; and write a small caption and title for each. Stress that "high art" is not necessarily the goal of the illustrations, but rather, to illustrate the three images they chose in their freeze-frames. Encourage students to include ideas about costumes the characters would wear and other objects the characters might be using in each of the images. Enlarge the data retrieval sheet if the students need more room.

Creating Five Story Elements Images

1. Discuss the following five story elements with the whole class: Balance, Disturbance, Crisis, Climax, and Resolution (see Special Notes, #4).

Task Description, continued

2. Each group will create a frozen image for each of the five story elements (balance, disturbance, crisis, climax, resolution (see Special Notes, #4). Again, it will be very useful to model this process with the whole group, using one story (see Special Notes, #3). Remind students that they should create an image that best sums up the main action of the scene their image portrays. For example, if the students identify the crisis as one particular moment in the story, their image should best reflect this moment. Each student should be able to identify and justify:
   - where the scene occurs
   - the characters involved in the scene
   - how their character's place in the image reflects the crisis in the story.

3. If students are having difficulty placing characters in every scene, they may wish to create characters out of inanimate objects, or move objects through the space accompanied by rhythm to provide spectacle. Suggest to students that mountains, trees, rocks, rivers, and/or other inanimate objects in their stories could be used for commentary and dialogue as characters, or "danced" nonverbally by actors and accompanied by simple drum or other instrumental rhythms to support the scene. It is not necessary that every student embody a character in every scene, but it is important that each student has a place in each scene, and is performing some action, verbally or nonverbally, that facilitates the plot.

4. To help students understand elements of spectacle, give each of the groups one prop, such as a long piece of cloth, and ask them to incorporate it some way into their freeze frames to get them thinking about visual elements in drama. Suggest that some groups might, if it made sense, use the cloth as a shawl and others might use it as a baby, depending on the visual element they choose. Ask for other items the cloth could represent, or pass it around in a circle activity, asking each student to use the prop in a different way.

Summarizing and Recording Discoveries

1. After presenting their images to the class, ask students to turn to their "Elements of Story" data retrieval sheets (see supplementary materials). The students will note the character and setting for each image, suggest a visual element, draw an illustration or description of their five story element images, and give each a title and caption which best summarizes the main action in the scene. Tell students that in creating images, titles, and summarizing captions for the elements of their story, they have just created the framework for the five major scenes in their play. Each of their five images represents a scene, the basic unit of action in theater.

EXAMPLE PERFORMANCE PACKAGE TASK 1
Literature to Theater

First Impressions

Directions: After hearing your group's story and making initial notes, provide the following information about the story in the following table:

1.	What does the author want you to learn the most after reading, listening to, or viewing this story? With one or two complete sentences, describe the main idea, or **theme** of your story.	Theme The main theme of this story is:
2.	List the main **characters** in the story, and a brief description of their main **identity** in the story (are they a baker, a son, a brother, a cowboy, etc.?)	Characters: Who they are 1. 2. 3. 4. 5. 6.
3.	Where does this story take place? What is the **setting**? The story might happen in only one place, but if the setting changes during the play, list all of the different places where the **action** takes place.	Setting Locations: 1. 2. 3.
4.	Complete this sentence about the main action in the **beginning** of the story.	At the beginning of the story, the main action that happens is:
5.	Complete this sentence about the main action in the **middle** of the story.	In the middle of the story, the main event that happens is:
6.	Complete this sentence about the main action in the **end** of the story.	At the end of the story, the main event that happens is:

EXAMPLE PERFORMANCE PACKAGE TASK 1
Literature to Theater

Beginning, Middle, and End (Freeze-Frame)
Summary Sheet

1. YOUR NAME _____ DATE _____

2. NAMES OF OTHER PLAYERS _____ _____

_____ _____

3. Draw an illustration of each of the beginning, middle, and end in the following boxes. Also include a caption describing what is happening in each of your illustrations, and a title for each illustration that sums up each image.

BEGINNING	**MIDDLE**	**END**
Title:	Title:	Title:
What action is taking place?	What action is taking place?	What action is taking place?
_____	_____	_____
_____	_____	_____
_____	_____	_____

EXAMPLE PERFORMANCE PACKAGE TASK 1
Literature to Theater

Elements of Story/Scenes Summary Sheet (Freeze-Frame)

1. YOUR NAME _____ DATE _____

2. In each of the panels, include a title that sums up your image, the setting, an illustration of the action that takes place in the scene (including visual elements), visual elements, the characters/objects involved in each scene, and a summary each scene.

1. BALANCE	2. DISTURBANCE	3. CRISIS	4. CLIMAX	5. RESOLUTION
List the characters In this scene:	List the characters in this scene:	List the characters in this scene:	List the characters in this scene:	List the characters in this scene:
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
Briefly, what actions need to happen in this scene?	Briefly, what actions need to happen in this scene?	Briefly, what actions need to happen in this scene?	Briefly, what actions need to happen in this scene?	Briefly, what actions need to happen in this scene?
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

TITLE: Setting:	TITLE: Setting:	TITLE: Setting:	TITLE: Setting:	TITLE: Setting:

EXAMPLE PERFORMANCE PACKAGE TASK 1
Literature to Theater

Special Notes:

1. Stories should be fairly brief and contain sufficient theatrical potential, including opportunities for characterization, conflict, physical action, sensory images, and opportunities for movement and dialogue. It is important to note that in many cultures, the storytelling tradition does not follow the progression advocated in this package, and the package should be adapted to suit the story and the needs of the curriculum and students.

   Almost any story can be scripted for adaptation to theater, but some are easier and work better than others. In general, look for stories that are simple and lively, with a lot of action, and with limited scenes or characters. Stories may relate to cultural themes or historical and social events, or be archetypal folktales featuring animal characters. Try to choose brief folktales or stories so that the resulting play script is not too long, can emphasize the theatrical elements of sound and spectacle, and will not require lengthy verbal exposition. A story's potential to include masks, rhythm and movement, and/or other inexpensive visual and auditory elements is desirable for students at this age.

2. Before moving into small group and individual activities meant to discover and express the beginning/middle/end and the elements of story, the teacher may wish to go through the freeze-frame activity as a large group, to introduce concepts that will later be assessed in the small group and individual. Large group work will not be part of the assessment, but will provide the necessary foundation for the work that will be assessed in this package.

   a. Ask each of the groups to show the beginning, middle, and end of the same story with freeze-frame images (tableaus).

   b. Have groups show their three images to the class. Compare similarities and differences between images, choices made regarding high/middle/low images, and discuss the effectiveness of each group's ability to show the beginning, middle, and end through frozen images. Ask:
      - What information do we get from these images?
      - What might make these images more clear?
      - Where do we see images of the story's beginning, middle, and end?

3. Again, before moving into small group and individual activities meant to discover and express the story elements, the teacher may wish to go through the freeze-frame activity as a large group. As expressed above, large group work will not be part of the assessment, but will provide the necessary foundation for the work that will be assessed in this package.

   a. Assign one of the five story elements to each group. Ask each of the groups to identify the point in the story that corresponds with their story element. Instruct students to compose a new freeze-frame of that moment. Assign each of the groups one of these elements to make a new freeze-frame. If there are more than five groups, assign more than one group to an element.

   b. In the following order, ask each group to show their story element freeze frames: Balance, Disturbance, Crisis, Climax, and Resolution. Discuss what was effective in each group's frames in terms of visual effectiveness, ability to communicate meaning, and choices.

Special Notes, continued

4. Teachers will find the following glossary of Principles of Story helpful, and it will be useful to make a large poster and discuss each one as a whole class experience:

Balance:	Given circumstances, the situation as it is (often toward the beginning).
Disturbance:	The event that disrupts the balance.
Protagonist:	The character that cares most actively about restoring the balance.
Plan:	Objective or goal.
Stake:	The profit or loss at risk.
Line of Action:	Tactic, strategy.
Obstacle:	What stands in the way of goal? (Can be physical, self, other people, fate or powers that be.)
Crisis:	A period of time in which two or more forces are in conflict and the outcome is uncertain.
Climax:	The moment the crisis is resolved.
Resolution:	The return to balance. The action stops, one of the forces has won or they have worked out their differences.
Setting:	Where the action takes place.
Complication:	An element that changes the course of the story (can be good or bad).
Sub story:	Secondary storyline.

Teachers will find the following resources helpful:

Ball, Chris and John Airs. *Taking Time to Act: A Guide to Cross-Curricular Drama*. Portsmouth: Heinemann, 1995.

Boal, Augusto. *Games for Actors and Non-Actors*. New York: Routledge, 1992.

Cranston, Jerneral W. Transformations Through Drama: *A Teacher's Guide to Educational Drama Grades K-8*. New York: University Press of America, 1991.

In the Heart of the Beast Puppet and Mask Theatre. *Puppet Cookbook*. Minneapolis: HOTB, 1995.

McCaslin, Nellie. 1984. *Creative Drama in the Classroom*. New York: Longman, Inc.

O'Neil, Cecily and Alan Lambert. *Drama Structures: A Practical Guide for Teachers*. London: Hutchinson, 1982.

Spolin, Viola. *Theater Games for the Classroom*. Evanston: Northwestern University Press, 1986.

EXAMPLE PERFORMANCE PACKAGE TASK 1
Literature to Theater

FEEDBACK CHECKLIST FOR TASK 1

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Initial Impressions Data Retrieval Sheets	
_____	Theme is identified correctly.	_____
_____	Characters and then identities are identified correctly.	_____
_____	Setting is identified correctly.	_____
_____	Main action in beginning, middle and end of story is identified correctly.	_____
	Freeze-Frames	
_____	Freeze-frames correctly show images of the beginning, middle and end and incorporate all characters.	_____
_____	Freeze-frames correctly demonstrate the five story elements.	_____
	Beginning/Middle/End and Story Element Data Retrieval Sheets	
_____	Titles for each scene accurately summarize the scene's main action.	_____
_____	Visual element(s) drawn for each story element scene are appropriate.	_____
_____	Illustrations accurately depict main action of the beginning/middle/end and five story elements.	_____
_____	Captions accurately summarize the main action in each scene.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 2
Literature to Theater

Content Standard: Arts: Artistic Creativity, Performance and Expression **Level:** Partial Intermediate

Specific Statement(s) from the Standard:

What students should do:

Theater

2 Create characterization(s) based on fiction or real-life experience

Product(s):

- Character Autobiography
- Autobiography
- Illustration
- Interview

Task Description:

Overview: Each student will be assigned a character from his or her group's storyboard, and complete a character autobiography data sheet featuring aspects of their character, including biographical information, social and emotional qualities, and physical characteristics. The analysis will culminate in a character interview as a group-to-group activity.

1. The teacher assigns one different character from the five-scene storyboard to each group member (see Task 1). Some characters may be in every scene, and some may not, depending on the action in the story. As students move toward performance later, some may play more than one character; but for this task, each student should analyze just one character.

2. Students will complete the Character Autobiography data retrieval sheet (see supplementary materials). On this sheet, students will choose and justify choices made that fit their chosen character regarding his/her/its physical, emotional, and social characteristics. Students may include additional characteristics if they wish. Remind students that is their responsibility to make their assigned character come to life, even if the character is a minor character.

3. Students will illustrate their character on the back of the Character Autobiography data retrieval sheet. The illustration is meant to allow students to consider the spectacle elements of their character -- how their character is seen by other characters and the audience. On their illustration, students should include physical characteristics and the appropriate props, costume elements, and accessories that would help the character come to life. To include visual elements, the student should draw from the prop implied by the piece of cloth in the image work in Task 1 (if it is appropriate to their character), or illustrate one new prop for their character that helps to define his/her/its characteristics.

Task Description, continued

4. Pair two or three groups together in different parts of the classroom or stage space. Due to the amount of time it would take to assess each of the students individually in this activity, it will help to assign one or two adult volunteers for each pair of groups, but this is not absolutely necessary. After their autobiography data sheet and illustration are completed, students will participate in a character interview drama experience. Sitting in a chair, and taking on the persona of their chosen character, each student will be interviewed by members of the other group in a ten-minute interview. Questions should relate to the characteristics from the character study, including questions about this character's social relationship with the other characters in the play. Encourage the students being interviewed to think about how their character would respond to the questions, how they would use their voice and body when answering these questions, and what attitudes they would have toward different situations. Students may use a selected prop if they wish. Each member of a given group will participate in the character interview before moving on to the other group. Before this activity, students may wish to practice with another classmate.

EXAMPLE PERFORMANCE PACKAGE TASK 2
Literature to Theater

Autobiography of My Character

Directions: Complete the following autobiography as if you are a character in your folktale play. Use complete sentences as you write about your character.

1. My age is _____.
2. Describe the setting you live in. I am living _____

_____.
3. My job or role in the community is to _____.
4. My hobbies are _____

_____. I enjoy these hobbies because _____

_____.
5. For me, a good day is when I _____

_____.
6. A crisis will happen for you in this story. Write here about your character's fears during this crisis from his or her point of view, and explain why you are afraid. I am afraid that _____

_____

_____.
7. What I want most to have happen to me to restore my sense of harmony is_____

_____.
8. Two obstacles that are in the way of this happening for me, and will possibly cause me some frustrations are:

1) _____

_____.

2) _____

_____.
9. List other characters in the play and describe your relationship with them:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

10. You will recognize me by_____

_____.

****On the back of this autobiography, draw your character in his or her costume and at least one prop that he/she uses in the story.**

Special Notes:

1. It will be helpful to post "suggestions for success" in the character interview on a large poster. Suggestions can include, "Take on the persona of the character", "Be ready for a five minute interview", and, "Questions will be about: your role in the story, your relationship to others, what you want most to happen to your character, the obstacles in your way, your fears and frustrations, and your favorite prop or costume piece" are all good suggestions for the students as they prepare for their interview. Also let students know that a self evaluation will follow their interview.

EXAMPLE PERFORMANCE PACKAGE TASK 2
Literature to Theater

FEEDBACK CHECKLIST FOR TASK 2

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Autobiography Data Sheet	
_____	Character's physical, emotional, and social traits clearly connect to character.	_____
_____	Written in first person to solidify characterization.	_____
_____	Includes choices appropriate to the personality of the character.	_____
	Illustration	
_____	Accurately portrays the character's physical appearance.	_____
_____	Includes appropriate prop and costume elements.	_____
	Character Interview	
_____	Character's physical choices clearly connect to student's character analysis.	_____
_____	Character's emotional traits clearly connect to student's character analysis.	_____
_____	Character's social traits clearly connect to student's character autobiography.	_____
_____	Use of voice and body (acting qualities) appropriate for character.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

EXAMPLE PERFORMANCE PACKAGE TASK 3
Literature to Theater

Content Standard: Arts: Artistic Creativity, Performance and Expression **Level:** Partial Intermediate

Specific Statement(s) from the Standard:

What students should do:

Theater

1. Interpret and/or perform a story based on an existing piece of literature:
   a. adapt plot, characters and language for theatrical purposes

Product(s):

A script and theatrical performance based on an existing piece of literature

Task Description:

Overview: Through drama-based and data collection activities, students will move from their storyboards to theatrical scripts which can be realized in performance.

Moving Frames

1. In the following activity, students will move from the freeze-frame story elements images to decisions about the characters and the flow from scene-to-scene. Again, due to time constraints, pair two groups together in different places in the space with an adult assessor/volunteer accompanying each pair of groups. One group will perform the task with the other watching, then the two groups will switch places. Ask one group to return to their five story element images, beginning with their first image (Balance). Before they move to the next image, ask each student showing their group image to answer the following questions verbally (or others along similar lines):
   - What happens to your character from scene one to scene two?
   - Does the character/object you represent in image one have to go somewhere before the events in image two?
   - Does the character/object you represent in image one have to speak with another character? If so, when? Does your character's/object's attitude change from image #1 to image #2?

   Ask groups to move in slow motion to their second image while incorporating the answers to the questions just asked regarding their character in this scene (Disturbance). Repeat several times, as necessary. Tell students to use only their bodies, and not their voices on this activity.

2. Ask students to move in real time from image #2 (Disturbance) to image #3 (Crisis) before asking similar questions as above. This time, allow students to use nonsensical sounds as they move from image to image, to begin associating voice with action. The sounds should not have any meaning, but rather simply layer in use of voice while thinking about their character's intentions and actions. Give them approximately three minutes to work on incorporating these sounds into their character's actions and motivation. The time limit will force students to limit and make choices, and provides a good structure to keep the task moving forward successfully.

3. Ask students to move from image #3 (Crisis) to image #4 (Climax). Ask similar questions as #1 above, and allow students to add gibberish as they move. The gibberish should have meaning and intention, but should not be understandable as language. Again, give them approximately three minutes to experiment and go through their movement from scene to scene several times, trying new ideas, and solidifying old ones as necessary.

Task Description, continued

4. Ask students to move from image #4 (Climax) to image #5 (Resolution). Tell students they may, along with the gibberish they are using, add brief words or a statement with their movement to begin the process of adding actual dialogue. Again, give students approximately three minutes to work through this process.

5. If there is time, begin at Balance again, and ask students to layer in as much dialogue as possible to the movements and actions that have been generated in this exercise.

Developing the Script

1. Students will work in their small groups to develop dialogue in each major scene. Sitting in a circle, students will use five copies of the Dialogue Group Work handout, one for each scene (see supplementary materials), to create the dialogue spoken by the characters or objects they represented in their moving frames. Students may refer back to their image work, or move throughout the space, if it helps them make choices about the dialogue. For assessment purposes, each student must write their own dialogue.

2. The entire group of students will note the scene title, setting, and list of characters and/or objects.

3. As they work in their groups, remind students that each student is responsible for deciding his/her character's dialogue in each scene and stage directions for their character in each scene. Some students may embody many characters throughout the play, and will be responsible for whatever character they embody in a given scene. Remind students that in some scenes their character/object will not say anything, and sometimes may only say one or two words. While it is important to stay true to the main theme of the story throughout this activity and avoid unnecessary dialogue, every student must have dialogue during some part of the play.

4. Tell groups to read through their completed dialogue aloud in their small groups. Ask students the following questions: What did you understand on this first read-through? What was confusing? Would someone reading this dialogue for the first time have all of the information they need to understand what is happening? Give them ten minutes to make additional revisions.

5. The following task is not necessary for the assessment, but is necessary to complete the script writing task:

   After the initial read-through and revision, ask students to read their script to the whole class, including any stage directions which have been included. At the end of the reading, ask the observing students what they understood and what was confusing. Ask, "What may need to be added to this script to paint a fuller picture of what is happening in each scene?" From this discussion, students should realize that they need to add stage directions, new scenes to "fill out" their scripts beyond the essential story elements, suggestions for visual and sound elements, and/or other theatrical elements, depending on the time available and their preferences.

6. Ask groups to rewrite their scripts as necessary, adding these elements. If groups decide to add more scenes, they may find it useful to use at least two storyboard summary sheets to create a picture of the entire play, including the added scenes that fall between the five major scenes.

Performance

1. Using their scripts, each group will develop a performance. Students will continue to develop characterizations, and with the materials available, add the visual and sound elements suggested in the script. Performance is not necessary to reach the standard, but provides a summative project for the students, and provides additional opportunities to assess elements of the standard in drama.

EXAMPLE PERFORMANCE PACKAGE TASK 3
Literature to Theater

Script Group Work

Directions: With your drama group, create a script for the images and scenes you have created so far. When you are finished with a scene, everyone should sign their name at the end of the scene, indicating they are satisfied with the scene, and prepared to share it with the rest of the class.

Scene Title: Setting:

Characters:

Briefly (no more than three sentences), describe what happens in this scene:

Which of the five story elements does this scene represent?

In the following spaces, write the dialogue for the characters in this scene. You may use additional spaces, or less space, depending on the action in your scene. In the space under the character line, add stage directions if it is necessary to show the actors where they need to be on stage, or to show the stage crew where certain effects are necessary.

(Character)

(Character)

(Character)

(Character)

(Character)

(Character)

EXAMPLE PERFORMANCE PACKAGE TASK 3
Literature to Theater

FEEDBACK CHECKLIST FOR TASK 3

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Moving Frames	
_____	Accurately states their character's actions and intentions from scene to scene.	_____
	Script Framework	
_____	Character(s) supports the plot in each dramatic scene.	_____
_____	Creates dialogue for character(s) which matches characterization choices.	_____
_____	Provides clear stage directions for character(s).	_____
	Performance	
_____	Character(s) fully realized, including use of costume and props (spectacle).	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):